



USING CONCEPTUAL METAPHOR THEORY TO ANALYZE LAILA AL-OTHMAN'S (LOVE HAS PICTURES)

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Abstract

This research investigates the primary metaphor "**THE BODY IS A LAND (FOR FARMING)**"¹ as employed in Layla Al-Othman's collection of short stories that titled (Love has Pictures), examining how this metaphor extends to create secondary conceptual metaphors. The primary research question explores how the metaphor of the body as land contributes to the narrative's thematic and emotional depth. Methodologically, the study conducts a close reading of Al-Othman's text, focusing on passages where the body is depicted through agricultural imagery. This analysis identifies and interprets the primary metaphor and its extensions into secondary metaphors such as "**LOVE/SEX IS A PROCESS OF FARMING/WATERING**" and "**EMOTIONS ARE WATER.**" The results reveal that these metaphors enhance the narrative by linking physical and emotional experiences to natural processes, thus deepening the reader's understanding of the characters' inner lives and relationships. Conclusions suggest that Al-Othman's use of agricultural metaphors reflects broader cultural and societal themes, highlighting the interconnectedness of human experience and the natural world. This study contributes to the field of cognitive poetics by demonstrating how conceptual metaphors shape literary narratives and readers' interpretations.

Keywords: *Conceptual Metaphor Theory, Layla Al-Othman, (Book) Love Has Pictures, The Body as a Land, Love as Farming, Emotions as Water, Arabic Literature.*

استخدام نظرية الاستعارة المفاهيمية لتحليل (الحب له صور) لليلى العثمان

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المخلص:

يتناول هذا البحث الاستعارة المفاهيمية الأساسية "الجسد هو أرض (للزراعة)" كما استخدمت في مجموعة القصص القصيرة لليلى العثمان بعنوان (الحب له صور)، مع التركيز على كيفية توسيع هذه الاستعارة

¹ In cognitive linguistics, the use of capital letters in conceptual metaphors serves crucial functions. Firstly, it differentiates the abstract TARGET DOMAIN from the concrete SOURCE DOMAIN, avoiding confusion with ordinary language use (i.e. linguistic metaphor). Secondly, capitalization emphasizes the structured, systematic nature of these metaphors. This method highlights their role as fundamental elements shaping human thought (i.e. conceptual metaphor).



لإنشاء استعارات مفاهيمية ثانوية. يتمحور السؤال البحثي الرئيسي حول كيفية مساهمة استعارة الجسد كأرض في تعزيز العمق الموضوعي والعاطفي للسرد. منهجياً، تقوم الدراسة بقراءة متأنية لنص العثمان، مع التركيز على المقاطع التي يُصور فيها الجسد من خلال صور زراعية. يحدد هذا التحليل ويفسر الاستعارة الأساسية وامتداداتها إلى استعارات ثانوية مثل "الحب/الجنس هو عملية زراعة/ري" و"العواطف هي ماء". تكشف النتائج أن هذه الاستعارات تعزز السرد من خلال ربط التجارب الجسدية والعاطفية بالعمليات الطبيعية، مما يعمق فهم القارئ للحياة الداخلية للشخصيات وعلاقاتها. تشير الاستنتاجات إلى أن استخدام العثمان للاستعارات الزراعية يعكس موضوعات ثقافية واجتماعية أوسع، مسلطاً الضوء على الترابط بين التجربة البشرية والعالم الطبيعي. تساهم هذه الدراسة في مجال الشعرية المعرفية من خلال إظهار كيفية تشكيل الاستعارات المفاهيمية للسرد الأدبي وتفسيرات القراء.

الكلمات المفتاحية: نظرية الاستعارة المفاهيمية، ليلي العثمان، (كتاب) الحب له صور، الجسد كأرض، الحب كزراعة، العواطف كالماء، الأدب العربي

INTRODUCTION:

Conceptual Metaphor Theory (CMT) challenges the traditional view of metaphors as purely decorative literary devices. It proposes a more fundamental role for metaphors in human cognition. CMT argues that metaphors are not merely tools for communication, but rather that they actively shape how we conceptualize and understand abstract ideas (de Mendoza Ibáñez, 2014). In this perspective, metaphors are not stylistic flourishes, but essential cognitive mechanisms. They function by mapping abstract domains (e.g., **EMOTION**) onto more concrete, experientially grounded domains (e.g., **WATER**), as exemplified by Al-Othman's use of metaphor in her novel. By highlighting the role of metaphor in structuring thought and influencing our interaction with the world, CMT underscores the significance of figurative language not only in poetic expression, but also in everyday communication (Raman & Ramachander, 2002).

This paper explores the multifaceted role of metaphor within literary studies. Beyond their aesthetic appeal, metaphors function as invaluable tools for uncovering the cultural and historical contexts that inform a literary work. By dissecting the prevalent metaphors employed in a particular era's literature, we gain access to the underlying collective beliefs, values, and experiences that permeate a society. This approach sheds light on the shared cultural narratives and ideologies that influence an author's work and are subsequently reflected in their literary expressions. The research investigates the role of the primary metaphor "**THE BODY IS A LAND (FOR FARMING)**" within Layla Al-Othman's selected narrative, aiming to understand how it conveys themes of personal and emotional growth. It explores how secondary metaphors, such as "**LOVE/SEX IS A PROCESS OF FARMING/WATERING**" and "**EMOTIONS ARE WATER**," emerge from this primary metaphor and contribute to the thematic and emotional depth of the text. Additionally, it seeks to uncover the insights these metaphors provide into the interconnectedness of physical and emotional experiences in the narratives.



The scope of this paper encompasses an in-depth analysis of Layla Al-Othman's use of the primary metaphor "**THE BODY IS A LAND (FOR FARMING)**" and its extensions into secondary metaphors within her narratives. The study focuses on identifying and interpreting these metaphors through a close reading of selected passages from her works. It aims to explore the thematic and emotional depth that these metaphors bring to the text, particularly in relation to personal and emotional growth, love, and the interconnectedness of physical and emotional experiences. Additionally, the paper examines how these metaphors reflect the cultural and societal contexts of the characters and settings, providing insights into the broader implications of metaphorical language in literary analysis. The research is confined to the literary works of Layla Al-Othman and does not extend to a comparative analysis with other authors or metaphors outside the scope of her narratives. The paper aims to contribute to the field of cognitive poetics by highlighting the significance of conceptual metaphors in shaping literary narratives and readers' interpretations.

The theoretical framework for this paper is grounded in Conceptual Metaphor Theory (CMT), as developed by George Lakoff and Mark Johnson. CMT posits that metaphors are fundamental to human thought processes, shaping how we perceive, understand, and interact with the world. According to this theory, abstract concepts are often understood through more concrete experiences, with metaphor serving as the cognitive mechanism that facilitates this understanding.

In the context of Layla Al-Othman's stories, the primary metaphor "**THE BODY IS A LAND (FOR FARMING)**" serves as the focal point of analysis. This metaphorical framework suggests that the body is conceptualized as a fertile ground for growth, development, and external influences. The analysis extends to secondary metaphors such as "**LOVE/SEX IS A PROCESS OF FARMING/WATERING**" and "**EMOTIONS ARE WATER,**" which emerge from the primary metaphor and enrich the thematic and emotional layers of the text.

By applying CMT and cognitive poetics, this paper aims to uncover how Al-Othman's metaphors reflect cultural and societal contexts, enhance narrative depth, and facilitate a deeper understanding of the characters' inner lives and relationships. This theoretical framework allows for a comprehensive exploration of the significance of metaphorical language in shaping literary narratives and readers' perceptions.

The current study employs a qualitative research methodology, specifically focusing on close reading and textual analysis of Layla Al-Othman's stories in the selected book. The primary approach involves identifying and interpreting the primary metaphor "**THE BODY IS A LAND (FOR FARMING)**" and its extensions into secondary metaphors such as "**LOVE/SEX IS A PROCESS OF FARMING/WATERING**" and "**EMOTIONS ARE WATER.**" This method



allows for an in-depth examination of how these metaphors function within the narratives to convey themes of personal and emotional growth, as well as their cultural and societal implications.

The process begins with a careful selection of passages from Al-Othman's texts where the primary and secondary metaphors are prominently used. These passages are then analyzed to uncover the nuances and layers of meaning embedded in the metaphorical language. The analysis is guided by the principles of Conceptual Metaphor Theory (CMT), which provides a framework for understanding how abstract concepts are structured through concrete experiences. By applying CMT, the study explores how the metaphors of the body as land, love and sex as farming processes, and emotions as water contribute to the thematic richness and emotional depth of Al-Othman's narratives. This methodology allows for a comprehensive and nuanced analysis of Layla Al-Othman's use of metaphors, revealing the intricate ways in which metaphorical language shapes the given stories and influences their interpretations.

Methodologically, this paper commences with an introduction providing essential biographical and contextual information about Al-Othman and her literary contributions. It proceeds to describe the implementation of conceptual metaphor theory in analyzing her text, presents an analysis that substantiates the hypothesis through textual evidence, and concludes with a summary of the findings.

1. LAYLA AL-OTHMAN AND HER BOOK “LOVE HAS PICTURES”:

Laila Abdallah Al-Othman, also known as Laylā al-‘Uthmān (born October 17, 1943), is a distinguished Kuwaiti author and writer. Born into the notable Al-Othman family, her father was a prominent figure of his era. Al-Othman began her writing career during her academic studies, and since 1965, she has been publishing articles in local newspapers on literary and social issues. She continues to contribute weekly and daily articles to both local and Arab newspapers.

Laila Al-Othman, a leading Kuwaiti author, critically examines the themes of women's defiance and resistance within the context of pre-oil Kuwaiti society. Her literary work is characterized by an in-depth exploration of the challenges faced by women under patriarchal oppression, where traditional gender roles and societal norms are both scrutinized and contested. Through her narratives, Al-Othman vividly depicts the struggles of women navigating a male-dominated environment, often employing a narrative voice that reflects dominant male perspectives, thereby highlighting the pervasive patriarchal structures within the society. (Tijani, 2016, p 63).

Her literary works are characterized by the depiction of female protagonists who not only challenge oppressive societal structures but also demonstrate acts of resistance and solidarity. This underscores the resilience and agency of women in



their quest for autonomy. Al-Othman's narratives illuminate the intricate complexities of gender relations and social hierarchies within the Middle Eastern context, offering a nuanced perspective on the multifaceted dynamics involved (Salhi & Alfrah, 2020, p. 915).

The examination of her narratives frequently utilizes feminist perspectives, emphasizing the portrayal of women's agency and the diverse challenges they encounter within a conservative societal framework. Al-Othman's literary contributions serve not only as a critique of patriarchal norms but also as a platform for advocating social change. Her work challenges traditional gender roles and fosters dialogue aimed at achieving greater gender equality. Consequently, her oeuvre represents a significant cultural and feminist critique, enhancing our comprehension of the intricate dynamics of gender and power in the Middle East (Tijani, 2009, p.63).

Her book under study of the present paper is (*Love has Pictures*). It is a collection of short stories that addresses various social topics. It was published in 1982 and has been reprinted five times to date. Despite this, it is rare to find studies on this collection of short stories in Arabic, let alone in English.

2. CONCEPTUAL METAPHOR THEORY AND THE ARABIAN GULF FEMINIST LITERATURE:

The Conceptual Metaphor Theory (CMT), developed by George Lakoff and Mark Johnson in their seminal work, "*Metaphors We Live By*" (1980), offers a transformative perspective on the significance of metaphors in human cognition and language. This theory asserts that metaphors are not merely ornamental elements of language; rather, they are fundamental cognitive mechanisms that shape our perception and interaction with the world. According to CMT, our conceptual system is predominantly metaphorical, impacting not only our linguistic expressions but also our thought processes and actions (Lakoff & Johnson, 1980, pp. 45-46).

Furthermore, Conceptual Metaphor Theory (CMT) differentiates between conceptual metaphors and linguistic metaphors based on their functions and manifestations. Conceptual metaphors operate at a cognitive level, organizing our thoughts and perceptions in broad, overarching ways, such as perceiving "**EMOTION as WATER**" or "**LIFE as A JOURNEY**." These metaphors shape our conceptual experiences and influence our everyday reasoning and actions. In contrast, linguistic metaphors are the specific, concrete expressions of these underlying conceptual structures, evident in the language we use to convey ideas and experiences. They are the verbal representations that facilitate the communication of complex thoughts in relatable terms, such as the phrase "he wasted my time," which implies the misuse of a valuable resource. Together,



conceptual and linguistic metaphors form a symbiotic relationship wherein the conceptual foundation informs our cognitive understanding, and linguistic expressions provide the means to articulate and share that understanding. Thus, through CMT, we recognize metaphors not merely as linguistic elements but as fundamental cognitive tools that construct and communicate our reality, playing a crucial role in shaping our social and cultural perceptions, as well as our individual and collective cognition (Gibbs Jr, 2011, p. 531).

Moreover, a fundamental aspect of Conceptual Metaphor Theory (CMT) is the differentiation between Source Domains and Target Domains, which is essential for understanding the operation of metaphors. The Source Domain encompasses familiar, concrete experiences from which characteristics are derived to comprehend other concepts. In contrast, the Target Domain pertains to the more abstract concepts or experiences we seek to understand. For example, in the metaphor "**LIFE IS A JOURNEY**," "**JOURNEY**" (Source Domain) is employed to conceptualize and articulate "**LIFE**" (Target Domain), thereby enhancing our perception of time's value in a manner analogous to valuable commodities (Alessandroni, 2017, p. 630). This theoretical framework illustrates that metaphors substantially influence various human activities, including perception, behavior, and linguistic expression, by shaping our interpretations of complex or abstract ideas through more tangible, concrete associations. In literary studies, CMT facilitates a deeper analytical engagement with texts, revealing enriched layers of meaning and demonstrating how literary works both reflect and shape the cognitive frameworks of their audiences (Meier, Scholer, & Fincher-Kiefer, 2014, p. 15).

Conceptual Metaphor Theory (CMT) stands out as a powerful analytical framework that reveals the intricate layers of meaning within Gulf feminist literature. This theory provides a crucial foundation for analyzing how female authors from the Gulf region utilize metaphors to portray their lived experiences, express their emotional landscapes, and contest the socio-cultural constructs that surround them (El Amin, 2017, p. 585).

The efficacy of Conceptual Metaphor Theory (CMT) in analyzing Gulf feminist literature lies in its ability to uncover the underlying meanings within these texts. By examining the prevalent metaphors, we can gain insights into the emotional and psychological motivations of the authors, as well as their broader perspectives. These metaphors often articulate profound feelings of oppression, alienation, and a desire for liberation, reflecting the intricate interplay between individual agency and societal constraints.

Moreover, CMT is essential in critiquing the pervasive social issues addressed by these writers. Gulf feminist literature frequently utilizes metaphorical language to critique significant issues such as gender discrimination, limitations on female autonomy, and broader gender inequalities within conservative societies. From



this perspective, metaphors serve as potent tools for social critique, providing readers with a nuanced understanding of the challenges faced by women in these contexts (Abdel-Raheem, 2020, p. 720).

Alongside its critical capabilities, Conceptual Metaphor Theory (CMT) profoundly enriches literary analysis by introducing novel methodologies for interpreting Gulf feminist novels. It empowers scholars to reveal implicit meanings and interpret the significance of the metaphors employed, thereby deepening our understanding of these literary works (Tijani, 2016, p. 9). Overall, CMT not only enhances our comprehension of the experiences of Gulf women through feminist literature but also promotes a more nuanced and informed critique of the social and cultural dynamics that shape their lives. This theory serves as a crucial analytical tool that broadens the scope of literary analysis and enhances our engagement with Gulf feminist texts.

3. METAPHORS IN THE “LOVE HAS PICTURES”:

This section begins with the hypothesis that the conceptual metaphor "**THE BODY IS A LAND (FOR FARMING)**" is a fundamental and dominant metaphor in the mind of the Kuwaiti writer Laila Al-Othman. The aim is to verify this hypothesis through textual quotations from the stories within the book selected for this study. The study analyzes the texts by examining how Al-Othman employs this metaphor to link the body with the world of nature and agriculture, reflecting the idea that the body can be cultivated, grow, and be influenced by external factors. Quotations that contain agricultural or natural imagery connecting the body with environmental elements will be examined to illustrate how Al-Othman perceives the body as fertile ground subject to growth and change.

3.1. Primary Metaphor: THE BODY IS A LAND (FOR FARMING)

This metaphor suggests that the body is a vessel for growth and nurturing, much like land that can be cultivated. In the context of the novel, this could symbolize the potential for personal development, emotional growth, or the impact of external influences on one's physical and psychological state. This metaphor might also extend to how experiences, both positive and negative, cultivate one's character and life path.

In the compelling articulation on page 13, the author describes a scene where "***the tumor plants itself in her chest.***" This metaphorical expression vividly portrays the human chest as a piece of land, fertile and receptive, wherein the tumor is likened to a seed that takes root. This imagery strikingly encapsulates the invasive nature of the tumor, subtly intertwining the organic growth processes of



planting with the destructive growth of cancer. Such a portrayal not only enhances the gravity of the medical condition but also deepens our understanding of the body's vulnerability, as if it were soil – susceptible to both nurturing and malignant seeds. The metaphor extends beyond the physical, suggesting a poignant reflection on how foreign elements can intrude and proliferate within the human body, paralleling the randomness and ruthlessness of natural growth in agriculture.

Another striking use of metaphor by Layla Al-Othman on page 22, where she writes, "**Joy races to my organs... rainwater flooding the earth.**" Here, Al-Othman extends her metaphorical landscape by likening the organs of her body to the earth itself, and joy to the rain that nourishes it. This imagery is not only vivid but also loaded with the implication that emotions interact with the physical self in much the same way that natural elements interact with the earth.

By personifying joy as a dynamic, almost physical force that can "**race**" and "**flood**," Al-Othman reinforces the previous metaphor of the body as land, further developing her theme of the body as a vessel that reacts and interacts with the intangible. The rain, symbolizing joy, is depicted as a life-giving element that invigorates, revitalizes, and enriches the earth, which in this analogy, refers to her body. This suggests a profound union between the emotional state and the physical being, where emotions have the power to affect physical change or response. This metaphor not only deepens the narrative's emotional resonance but also reflects Al-Othman's broader conceptualization of human emotions as natural and elemental forces that are both necessary and transformative. It aligns with her thematic exploration of the human experience, where emotions and the body are inextricably linked, influencing and shaping each other.

Building on the metaphoric exploration of the body as a fertile land and emotions as natural forces, Layla Al-Othman extends this imagery in her narrative on page 29 where she states, "**I planted my eyes in the color of his eyes.**" This metaphor is particularly evocative, further deepening the motif of the human body as cultivable earth. Here, Al-Othman personalizes this concept, focusing on the eyes not just as sensory organs but as entities capable of being 'planted.' This image beautifully captures the intimacy and deep emotional connection between individuals, suggesting a mutual enrichment and growth similar to that of a plant thriving in fertile soil. In this metaphor, Al-Othman not only views the body generally and the "**color of his eyes**" specifically as fertile ground but also suggests that her own eyes are like seeds that can be planted. This reflects a reciprocal interaction, where her eyes, as 'plants,' grow and flourish by embedding themselves in the 'soil' of her beloved's eye color. The concept here transcends the physical properties of the eyes, invoking a deeper, almost spiritual mingling of selves through the act of looking or seeing, emphasizing a profound exchange of essence and emotion.



Continuing with the theme of relational interconnectivity and the embodiment of emotions through nature, Layla Al-Othman further enriches the metaphor on the same page 29 by stating, "***I planted all my love inside them*** (his eyes)." This assertion expands the previous metaphor, positioning his eyes not just as fertile ground receptive to her gaze, but also as soil in which her love can be planted like a seedling. This depiction beautifully intertwines the concepts of sight and emotion, suggesting that love, like a plant, requires a nurturing environment to grow, flourish, and become deeply rooted.

In this metaphor, love is personified as a plantable entity, an organic matter that can be actively embedded and cultivated within another person's being—specifically within the intimate and revealing aspect of the eyes. This portrayal of planting love inside someone's eyes intensifies the intimacy of the connection. It implies that love can take root and grow within the very windows to the soul, suggesting a transformative potential that extends beyond mere emotional affect to a more profound, soulful union. Al-Othman's use of agricultural imagery to describe emotional states and interactions not only highlights the nurturing aspect of love but also reflects on the careful, deliberate actions required to maintain and grow it. The act of planting implies preparation, intent, and care, reinforcing the idea that love is an active, cultivated experience rather than a passive occurrence. It also suggests vulnerability and potential—the seedling of love, once planted, is subject to the environmental conditions within the host, underscoring the mutual dependency and influence partners exert on each other's emotional growth.

On page 58, Layla Al-Othman further enhances her metaphorical landscape with the phrase, "***She planted her bitter gaze in my face.***" This imagery continues to explore the human body as fertile land, specifically here, portraying the face as soil receptive to emotional expressions, akin to planting. The gaze, characterized as a plant in this metaphor, conveys how looks or expressions can deeply imprint on someone, impacting them as significantly as seeds take root in the ground.

By describing the gaze as "***bitter***" and its impact as planting, Al-Othman captures the intense and possibly invasive nature of emotional exchanges through non-verbal communication. This metaphor suggests not just a superficial observation but a profound, penetrating interaction that leaves a lasting mark, much like how certain plants can alter the soil in which they grow. It implies that emotional expressions, such as a gaze, can embed themselves deeply into an individual, influencing their emotional landscape in a way that is not easily removed or forgotten.

On page 31, Layla Al-Othman further develops her metaphorical landscape with the phrase, "(His eyes) ***planted me in his embrace.***" In this vivid depiction, she positions her lover's embrace as the land and his eyes as the farmer, while she herself is likened to a plant. In this metaphor, the embrace, typically a symbol of affection and protection, is transformed into a nurturing ground, suggesting a



deep, almost symbiotic relationship between the lovers. The eyes of her lover, acting as a farmer, imply an intentional, caring cultivation of her being within this emotional landscape. This portrayal emphasizes the active and caring role her lover plays in fostering her growth, suggesting that their relationship is one of mutual nurturing and development.

Moreover, Al-Othman highlights another metaphorical layer where the human body is viewed as a plant. This not only reiterates her view of individuals as organic, evolving entities but also aligns with the idea that personal growth and emotional development are natural, continuous processes. Just as a plant requires soil, water, and sunlight to grow, a person needs love, care, and emotional connection to flourish.

On page 37, Layla Al-Othman further develops her vivid metaphorical landscape with the expression, "***The joy that is planted in my eyes like an evergreen plant.***" Here, she portrays her eyes as fertile land capable of nurturing growth, and joy itself as a plant that not only grows within this soil but remains perpetually vibrant and alive, much like an evergreen. This metaphor emphasizes the enduring and resilient nature of joy, suggesting it as a constant and sustaining force within her.

By choosing the "***evergreen***" a plant known for its year-round vitality, Al-Othman underscores the persistent and sustaining nature of joy, which, once rooted in the fertile ground of her eyes, remains vibrant and enduring. This imagery not only conveys a sense of lasting happiness but also reflects the deep-seated emotional and psychological impact that positive experiences or emotions can have on an individual. The metaphor suggests that such emotions, once established, can become a permanent part of one's outlook, continually influencing one's perception of the world.

In continuing the exploration of natural and agricultural metaphors on page 29 of Layla Al-Othman's work, another striking statement emerges: "***I poured down on him like rain.***" This imagery reinforces the persistent theme that the body is akin to land. Rain, by its very nature, cascades upon the earth, nourishing it, facilitating growth, and transforming landscapes. Here, Al-Othman uses the act of raining—universal, essential, and revitalizing—to depict her own emotional or perhaps physical outpouring toward another. By likening herself to rain, Al-Othman emphasizes a natural, almost instinctive expression of feeling that is both enriching and enveloping, further solidifying the idea of the human body as a receptive entity, like soil ready to receive what the heavens offer. Moreover, rain falling onto the earth is an act that diminishes boundaries, soaking into the soil, becoming a part of it, influencing it deeply. In this light, Al-Othman's use of the metaphor suggests a deep-seated desire to merge emotionally with the other, to influence and be an integral part of his life. It speaks to the permeability and receptivity of the human 'soil,' capable of absorbing such emotional torrents and being transformed by them.



On page 30, Layla Al-Othman enriches her thematic repertoire of metaphors with the statement, "***His hair was planted with memories.***" Here, she continues to extend her view of the human body as a fertile ground, this time focusing on hair, which she conceptualizes as soil capable of sustaining growth. Memories, in this metaphor, are likened to plants that can be sown and nurtured within this personal landscape. This metaphorical depiction is particularly evocative because it ties physical attributes to emotional and historical depths. By suggesting that memories can be "***planted***" in someone's hair, Al-Othman underscores the idea that our physical selves are not just biological entities but repositories of personal histories and emotional experiences. Hair, often considered a distinguishing feature of personal appearance, becomes a canvas that holds and displays the imprints of past experiences.

On page 39, Layla Al-Othman intensifies the agricultural metaphor with her depiction of internal turmoil, stating, "***The longitudinal line still plows inside me and tears my veins.***" This powerful imagery conveys her perception of herself as land that is not merely fertile but also subject to the aggressive, invasive act of plowing. Here, the metaphor shifts from nurturing and growth to one of disturbance and pain, illustrating how deep emotional or psychological experiences can disrupt and transform the inner landscape.

The use of "***plowing***" as a verb to describe her emotional state evokes a sense of forceful and profound internal change. Plowing, in agricultural terms, involves breaking the earth to prepare it for new growth, which inherently disrupts the existing soil structure. Applied metaphorically to her emotional state, it suggests a process of upheaval that is both painful and necessary, potentially leading to renewal or a fresh start. This depiction captures the dual nature of deeply transformative experiences—though they may be harrowing and difficult, they can also prepare the ground for new developments. Furthermore, the mention of "***tearing my veins***" alongside the plowing metaphor enhances the visceral impact of this imagery. It suggests that the emotional or psychological plowing is not superficial but reaches into the very lifeblood of her being, affecting her at the most fundamental levels. This expression communicates not only the intensity of her inner disturbances but also their pervasive influence on her entire self.

On page 43, Layla Al-Othman employs vivid, nature-inspired imagery to convey the emotional and physical manifestations of her experiences, writing, "***Abundant water spills from my eyes... sweat sprouts from my neck and pours into the channel of my chest.***" This description extends her consistent metaphor of the body as land by likening her tears and sweat to natural water features, enhancing the connection between the human body and the natural world.

The imagery of "***water spilling from my eyes***" can be likened to a waterfall cascading from a higher elevation, especially considering that the eyes are positioned higher than most other parts of the body. This not only illustrates the



flow of emotions but also situates the body within a landscape, reinforcing the idea of the body as a terrain shaped and transformed by emotional states. Furthermore, describing sweat as "**sprouting**" from her neck and "**pouring**" into her chest evokes the image of a stream or river that originates from a spring (the neck) and flows into a larger body of water (the chest). This not only emphasizes the natural fluidity of the body's responses to emotional or physical stimuli but also frames the body as an integrated ecosystem where different elements interact dynamically. The use of these hydrological metaphors—waterfall and river—contributes to the thematic depth of Al-Othman's work. She portrays the body not just as passive land but as an active, living environment where emotional and physiological processes are akin to natural phenomena that shape the landscape. This approach not only enriches the narrative's emotional resonance but also underscores the interconnectedness of body and emotion, suggesting that our physical responses are integral components of our emotional experiences.

On page 44, Layla Al-Othman continues to elaborate on her rich tapestry of natural metaphors with the phrase, "(The fetus) **was planted in my belly**." This vivid imagery once again portrays the human body, specifically her womb, as fertile land, suitable for the growth and nurturing of life, akin to how soil supports a plant. The "**fetus**" is depicted as a plant, emphasizing the organic and natural process of gestation as akin to agricultural cultivation.

This metaphor strengthens the connection between human reproduction and the natural cycles of growth observed in agriculture. By describing the fetus as being "**planted**," Al-Othman highlights the intentional and nurturing aspects of pregnancy, suggesting a deliberate nurturing of life within the protective environment of the womb. It reinforces the notion of the female body as a life-sustaining entity, a theme that resonates with her ongoing depiction of the body as a landscape rich with potential and vitality. Furthermore, using such a metaphor not only deepens the narrative's connection to themes of nature and growth but also serves to empower the female body by portraying it as an active, nurturing ground, rather than a passive vessel. It celebrates the creative power inherent in femininity and maternity, aligning the natural capability of the earth to foster life with the woman's ability to grow and nurture a new being within herself.

On page 80, Layla Al-Othman further develops her rich agricultural metaphor to describe conception with the phrase, "**My father's sperm, which was planted in Umm Qasim's womb**." This statement vividly continues the theme of human bodies as fertile land, specifically treating (Their neighbor's wife) Umm Qasim's womb as soil where seeds (in this case, sperm) are sown. Here, conception is likened to the act of planting, emphasizing the generative, nurturing role of the womb in the process of creating new life.

By describing the sperm as seeds that are "**planted**," Al-Othman not only underscores the intentional and active role of her father in the process of



conception but also highlights the womb's receptive and nurturing qualities, akin to fertile earth that allows seeds to germinate and grow. This metaphor places human reproduction within the natural cycle of growth and life, drawing a direct parallel to the way plants reproduce and thrive in the natural world. The use of such imagery deepens the narrative's connection to themes of nature and life cycles, reinforcing the idea that human life, from conception to birth, is part of a broader ecological system. It also subtly reflects on the roles and perceptions of masculinity and femininity, with the male contribution depicted as the initiating "seed" and the female body as the sustaining "earth."

On page 60, Layla Al-Othman employs a poignant and critical metaphor to express disapproval of her father's behavior with the phrase, *"Not like you, father, who moves from body to body, plowing and satisfying, while the earth remains thirsty."* Here, she continues her thematic use of agricultural metaphors, specifically using the act of *"plowing"* to criticize her father's relationships with women, suggesting that he engages with them superficially and exploitatively, much like a farmer who indiscriminately tills land without nurturing it.

In this metaphor, the bodies of women are likened to soil, receptive yet passive, subjected to the whims of the *"plowe"r*—her father. This portrayal underscores the objectification and utilitarian treatment that these women experience, highlighting a lack of genuine emotional engagement or care from her father's side. Moreover, by characterizing her mother's body as *"thirsty earth,"* Al-Othman suggests neglect or emotional deprivation, indicating that her mother, unlike the others, remains unfulfilled and desolate despite her father's other pursuits. This metaphor not only casts a critical light on the patriarchal approach to relationships, where women are viewed and treated as territories to be conquered and left, but it also speaks to the emotional fallout experienced by those who are left "thirsty"—unattended and uncherished. Al-Othman's use of agricultural imagery to describe these dynamics emphasizes the dehumanization and commodification inherent in such relationships, painting a vivid picture of emotional neglect and exploitation.

Furthermore, by framing these relationships within the context of agricultural exploitation, Al-Othman invokes a broader commentary on gender roles and expectations. She highlights the stark contrast between exploitation and care, suggesting a need for more sustainable and nurturing approaches to human relationships, akin to more responsible and attentive farming practices that aim to sustain rather than deplete the soil. Al-Othman's critique extends beyond personal grievances to address systemic issues regarding how relationships are cultivated and maintained in patriarchal societies. Her metaphor encourages readers to consider the depth of interaction in their personal relationships and to reflect on the broader societal norms that perpetuate such dynamics, advocating for a more equitable and respectful approach to human connections.



On page 61, Layla Al-Othman further enriches the metaphorical landscape of her narrative with the phrase, "***She leaves the land in which she had sown love.***" This imagery continues to articulate her view of human relationships and emotions through the lens of agriculture, portraying love as seeds and the human body, or perhaps the human heart, as fertile soil. This metaphor underscores the intentional act of planting—sowing love suggests a deliberate, hopeful investment of emotional energy into another person. It implies a nurturing intent, the expectation that the love planted will take root, grow, and flourish within the recipient. However, the action of leaving the land where love was sown carries a poignant undertone of loss and unfulfillment, suggesting that despite the care and effort invested, the environment was ultimately not conducive to sustaining that love, or perhaps that the love was unreciprocated.

On page 74, Layla Al-Othman continues to draw on her rich repertoire of nature-related metaphors with the description, "***Her chest, feverish and pink, like a watercourse.***" This vivid imagery further enforces Al-Othman's consistent metaphor of the human body as land, specifically portraying her mother's chest as a landscape through which a river flows. The comparison to a watercourse not only highlights the vitality and dynamic nature of the body but also conveys the idea of life forces moving within it, akin to water flowing through the earth.

By describing the chest as "***feverish and pink,***" Al-Othman adds layers of both vitality and vulnerability to the image. The feverish quality suggests warmth and perhaps illness, evoking a sense of a living, responsive body that undergoes changes and reacts to conditions, much like how landscapes respond to environmental factors. The comparison to a river or watercourse running through it suggests a continuous flow of life, energy, and possibly emotion, emphasizing the chest as a central and vital part of the body that supports life, akin to how rivers are crucial to the ecosystems they traverse. This metaphor extends the theme of the body as a receptacle of life and a bearer of natural forces, underscoring the organic connections between human physiology and the natural world. It invites readers to view the body not merely as a physical structure but as a dynamic, living landscape that interacts with its internal and external environments.

Continuing with the vivid natural imagery on the same page 74, Layla Al-Othman describes her mother's nurturing essence with the phrase, "***The milk flows from my mother's river to his*** (my younger brother's) ***mouth.***" This depiction enhances the earlier metaphor of her mother's chest as a river, now emphasizing the life-sustaining role it plays. The milk, emblematic of nourishment and maternal care, is portrayed as a river's flow, seamlessly and naturally providing sustenance.

In this metaphor, Al-Othman not only sees her mother's body as land but specifically highlights the chest as a river—a source of life and nourishment. This not only reaffirms the body as fertile and life-giving but also paints a vivid picture



of maternal functions being as natural and essential as a river nourishing its surrounding landscapes. The act of breastfeeding is thus elevated to an ecological event, where the mother, like the earth itself, supports and nurtures life through natural resources—here, the milk.

This portrayal strengthens the connection between femininity and nature, suggesting that just as rivers are indispensable for life on earth, so too is the maternal role in nurturing and sustaining the young. Al-Othman's choice of metaphor here deepens the narrative's exploration of motherhood, embedding it within the broader context of natural cycles and ecosystems. It emphasizes the instinctual and essential role of maternal care in human development, aligning it with the fundamental processes of nature. By continuously using such metaphors, Al-Othman not only enhances the aesthetic richness of her writing but also embeds profound ecological and feminist themes within her work. She invites readers to view motherhood and the female body through a lens that celebrates both its naturalness and its indispensability, echoing broader themes of interconnectedness, nurture, and the intrinsic value of natural processes in sustaining life.

On page 79, Layla Al-Othman deepens her exploration of the human psyche and its interactions with visceral emotions through the phrase, "***Desire plowed through my mind.***" In this vivid metaphor, she portrays the mind as fertile ground, susceptible to being cultivated or altered, while desire is personified as either the farmer or the plow itself—actively working, turning, and reshaping the mental landscape.

This depiction of desire as a force that plows the mind suggests a powerful, perhaps even disruptive, influence on one's thoughts and cognitive processes. The act of plowing, typically associated with preparing land for new growth, implies that desire not only impacts the surface but penetrates deep into the psyche, stirring up emotions, thoughts, and perhaps underlying beliefs or values. This can be seen as a transformative process, where old ideas are uprooted to make way for new insights or changes, much as a farmer turns over the soil to improve its fertility and readiness for new seeds. The use of such a dynamic and somewhat aggressive metaphor highlights the intensity with which human desires can affect the mind. It suggests that desire is not a static or benign presence but a potent and active force capable of altering the mental "terrain" it encounters. This can lead to a tumultuous but necessary period of psychological upheaval as the individual processes and integrates these powerful impulses.

On page 85, Layla Al-Othman extends her intricate use of agricultural metaphors to a more poignant and distressing image with the phrase, "***He planted a sharp blade in our throats.***" This powerful metaphor not only continues to treat the human body as fertile land but also introduces a disturbing element—depicting



the blade as a plant that has been unnaturally and forcefully embedded within the throat, the "soil" in this metaphor.

This particular use of metaphor conveys a sense of violation and aggression, contrasting sharply with her other uses of planting imagery that often evoke growth or nurturing. Here, the sharp blade represents a harmful, invasive force, suggesting pain, silencing, or oppression, much like a foreign object that disrupts the natural state of the soil. By choosing the throat as the site for this "**planting**," Al-Othman emphasizes the impact on voice and breath, symbolizing how such acts of violence or domination can stifle expression and life.

The imagery of planting a blade, an inherently non-nurturing object, within the fertile ground of the throat powerfully captures the destructive effects of violence and oppression. It challenges the reader to consider the painful consequences of such invasive actions, both physically and emotionally, highlighting the stark contrast between the nurturing potential of planting and the harmful consequences of planting something so destructive. Moreover, this metaphor serves as a stark commentary on the ways in which power and control can be exerted over individuals, cutting off their ability to speak or breathe freely. It invites a reflection on the broader themes of control, violence, and suppression within human relationships and societal structures, urging an examination of the conditions that allow such invasive and destructive forces to take root.

On page 107, Layla Al-Othman elegantly encapsulates the exploration and intimacy of love with the phrase, "**Each of us to plumb the depths of the other... to feel his land.**" This metaphor continues her thematic use of the human body as land, but introduces a new dimension—depicting love as a deep exploration, or plumbing, of this terrain. The metaphor not only suggests a physical intimacy but also a profound, emotional and psychological journey into the depths of another person.

By likening the exploration of a loved one to the plumbing of depths and feeling the land, Al-Othman emphasizes the thorough and sometimes arduous process of truly understanding and connecting with another person. "**Plumbing the depths**" conveys a sense of delving into the most hidden, innermost parts of another's psyche, akin to reaching the deepest layers of the earth. This exploration is intimate and revealing, suggesting that love involves more than just surface interaction—it requires digging deep into another's emotions, thoughts, and experiences. Furthermore, the phrase "**to feel his land**" extends this metaphor by implying that such exploration allows one to touch, know, and understand the very essence of the other person, represented as land. This touch is not merely physical but a profound connection that encompasses understanding the foundational aspects of their being. It suggests a closeness that transcends the physical to encompass emotional and existential dimensions.



This metaphor enriches the narrative by deepening the portrayal of love as an active, dynamic process that involves both discovering and understanding the complexities of another human being. It paints love as an exploration that is both rewarding and necessary for deep emotional bonds, highlighting the effort and dedication required to truly connect with someone on all levels.

3.2. Derived or Secondary Conceptual Metaphors:

In addressing the second research question, "Does the conceptual metaphor studied in this research lead to the creation of other conceptual metaphors that may exist in the same text of the selected book?", the research posits that the foundational metaphor "**THE BODY IS A LAND (FOR FARMING)**" generates additional conceptual metaphors. Specifically, the metaphors "**LOVE/SEX IS A PROCESS OF FARMING/WATERING**" and "**EMOTIONS ARE WATER**" emerge as extensions of the primary metaphor. These secondary metaphors are intricately woven into the narrative, enhancing the thematic richness and emotional depth of the text.

3.2.1. Metaphor of LOVE/SEX IS A PROCESS OF PLOWING/WATERING

This metaphor frames love and sexual intimacy as agricultural activities, emphasizing nurturing, growth, and the careful tending of relationships. In another words, this metaphor sees intimate and emotional interactions as akin to agricultural processes. Just as farming involves planting, nurturing, and harvesting, love and sexual relationships are portrayed as processes that require care, attention, and mutual effort. This metaphor underscores the idea of relationships being organic, needing constant nurturing and care to thrive.

Based on the earlier discussion of Layla Al-Othman's quote from page 60 of her novel, where she writes, "*Not like you, father, who moves from body to body, plowing and satisfying, while the earth remains thirsty,*" it becomes evident that Al-Othman views her father's sexual relationships with many women as akin to the process of plowing in the bodies of those women. This metaphor aligns with her overarching view that "the body is land" and thus frames "**SEX IS A PROCESS OF PLOWING.**"

By extending the metaphor of " **THE BODY IS A LAND** " to include " **SEX IS A PROCESS OF PLOWING,**" Al-Othman critiques the reduction of intimate relationships to mere physical transactions. She emphasizes the need for a more thoughtful and respectful approach that considers the emotional and psychological well-being of both partners. This perspective calls for a reevaluation of how sexual relationships are conducted, advocating for



interactions that are more nurturing, sustainable, and enriching, much like responsible and caring agricultural practices that ensure the health and vitality of the land. Through this metaphor, Al-Othman not only critiques her father's behavior but also invites a broader reflection on the nature of sexual relationships and the importance of respect, care, and mutual fulfillment in maintaining healthy and meaningful connections.

On page 79, Layla Al-Othman uses the metaphor "***Desire plowed through my mind.***" This vivid imagery aligns with her recurring theme that "**THE BODY IS A LAND**" and indicates that she views "sexual desire" as "plowing."

In this metaphor, Al-Othman suggests that sexual desire is an intense and invasive force that works through her mind much like a plow works through the soil. This process implies a significant, transformative impact on her thoughts and emotions, echoing the disruptive yet potentially fertile nature of plowing in agriculture. Just as plowing turns over the earth to prepare it for planting, desire churns through her psyche, potentially stirring up deep emotions and hidden thoughts.

The metaphor of plowing highlights the depth and power of sexual desire, suggesting that it can profoundly affect the mental and emotional landscape. This comparison underscores the idea that desire is not just a fleeting feeling but a force that can deeply influence and shape one's inner world. The plowing imagery conveys both the disruptive and preparatory aspects of desire, indicating that while it can be unsettling, it also has the potential to prepare the ground for new growth and emotional development. Al-Othman's consistent use of agricultural metaphors to describe human experiences enriches her narrative by connecting the physical and emotional aspects of human life to the natural world. By likening sexual desire to plowing, she emphasizes the intensity and transformative power of such emotions, suggesting that they play a crucial role in shaping our mental and emotional states.

In another poignant metaphor from page 61 of her novel, Layla Al-Othman writes to her lover, "***You leave the land where you had sown love.***" This imagery aligns with her overarching view that "**THE BODY IS A LAND**" and suggests that she views "sex and love" as "a process of sowing seeds." In this context, Al-Othman uses the metaphor of planting to describe the emotional and physical investment made in a relationship.

By likening the lover's departure to abandoning a field where seeds of love have been sown, Al-Othman highlights the depth of the emotional investment and the resulting sense of loss when that investment is neglected or abandoned. The seeds of love and affection represent the efforts and emotions poured into the relationship, intended to nurture and grow over time. The metaphor suggests that just as seeds require care, attention, and the right conditions to flourish, so too does love need continuous nurturing to thrive. This depiction of love and sex as the sowing of seeds underscores the importance of commitment and consistency



in relationships. The act of planting seeds is an intentional and hopeful act, signifying the desire for growth and a fruitful outcome. However, the lover's abandonment is portrayed as a failure to follow through on this commitment, leaving the "land" barren and the seeds unfulfilled.

On page 80, Layla Al-Othman employs a striking metaphor in the phrase, "*My father's sperm, which was planted in Umm Qasim's womb.*" This imagery aligns with her recurring view that "**THE BODY IS A LAND**" and indicates that she views "sex" as "the sowing of seeds."

In this metaphor, Al-Othman likens her father's sperm to seeds being planted in the fertile soil of Umm Qasim's womb. The metaphor of planting seeds in land underscores the intentionality and generative aspect of the act, suggesting that the human body, particularly the womb, is akin to soil capable of nurturing and growing new life. This depiction emphasizes the biological and reproductive functions of the body, framing them within the natural cycle of planting, growing, and harvesting. By describing the sperm as seeds and the womb as land, Al-Othman highlights the fundamental processes of conception and growth. This metaphor not only underscores the act of reproduction but also reinforces the idea of the body as a dynamic and fertile entity, capable of supporting life much like soil supports plants.

In Layla Al-Othman's narrative, the metaphor of "love/sex as a process of plowing/watering" frames intimate and emotional interactions as akin to agricultural activities, emphasizing the nurturing, growth, and careful tending required for relationships to thrive. This metaphor, evident in her description of her father's sexual relationships as plowing through women's bodies and the depiction of desire as an invasive force that plows through the mind, underscores the transformative power of sexual and emotional connections. By likening love and sex to the sowing of seeds, Al-Othman highlights the deep emotional investments and the potential for growth and fulfillment when these relationships are nurtured properly. Conversely, the abandonment of these efforts leaves the emotional landscape barren and unfulfilled, much like neglected land. This agricultural metaphor not only critiques superficial and exploitative relationships but also calls for a more respectful, caring, and sustainable approach to love and intimacy, recognizing the profound impact such connections have on our mental and emotional well-being.

3.2.2. Metaphor of "EMOTIONS ARE WATER"

Emotions are likened to water, essential for the nourishment and growth of the 'land' (body). This metaphor suggests that emotions, like water, are vital for sustaining life and health, and can flow, flood, or nourish the body, influencing its state and well-being.



On page 10, Layla Al-Othman writes, "*Some of them rain down on me with a torrent of curses and sharp insults.*" This metaphor further supports the research hypothesis that the conceptual metaphor "**THE BODY IS A LAND**" logically extends to viewing "insults and scorn as rain." Since rain is a form of water, this metaphor naturally leads to the broader conceptual metaphor "emotions are water."

In this context, the metaphor of being "*rained down on*" with insults aligns with Al-Othman's consistent portrayal of the body as a landscape that interacts with external elements. Just as land is affected by the weather, the human body and spirit are influenced by external emotional forces. Here, insults and scorn are depicted as a form of emotional precipitation, emphasizing their pervasive and potentially overwhelming impact on the individual. The metaphor of "**EMOTIONS ARE WATER**" extends this concept by suggesting that all emotional experiences, not just insults, can be seen as various forms of water—nurturing or harmful, gentle or torrential. Just as water is essential for the growth and sustenance of land, emotions are fundamental to the human experience, shaping and influencing our inner worlds. This broader metaphor invites readers to consider the transformative power of emotions, recognizing their ability to nourish or harm, depending on their nature and intensity.

On page 11, Layla Al-Othman writes, "*An insult pours into my soul, and I gulp it down bitterly.*" This statement further supports the research hypothesis that the conceptual metaphor "**THE BODY IS A LAND**" logically extends to viewing "insults and scorn as water that can be swallowed," thereby creating the broader metaphor "**EMOTIONS ARE WATER.**"

In this metaphor, Al-Othman vividly illustrates the impact of insults as a physical and visceral experience. By describing the insult as something that "*pours into*" her soul and must be "*gulped down*," she conveys the invasive and consuming nature of negative emotions. This imagery aligns with her broader theme of the body as a landscape, susceptible to external influences much like land is affected by water. The act of gulping down an insult bitterly suggests that these negative emotions are not just passively received but actively ingested, highlighting the effort and discomfort involved in processing such experiences. This metaphor emphasizes the tangible effect of emotional experiences on the body and spirit, portraying them as substances that can be swallowed, absorbed, and felt deeply. The broader metaphor of "**EMOTIONS ARE WATER**" is reinforced through this depiction. Just as water can be nourishing or harmful, emotions can have a range of effects depending on their nature and intensity. By likening insults to bitter water that must be swallowed, Al-Othman underscores the harmful and unpleasant impact of negative emotions on an individual's inner landscape.

On page 23, Layla Al-Othman writes, "*Oh, if only I could cry... if only the torment of my struggles could flow.*" This statement aligns with the research



hypothesis that the conceptual metaphor "**THE BODY IS A LAND**" logically extends to viewing "suffering and sorrow as liquid," thereby reinforcing the broader metaphor "**EMOTIONS ARE WATER.**"

In this metaphor, Al-Othman vividly expresses her desire to release her emotional pain in a tangible, fluid form. By imagining her torment as something that could "*flow*," she emphasizes the liquid nature of these intense emotions, suggesting that they have a weight and volume that can be physically felt and potentially released. This aligns with her recurring theme of the body as a landscape, which interacts dynamically with various forms of water, whether nourishing or destructive. The imagery of emotions as a liquid that could flow out through crying captures the essence of emotional release. Just as water can cleanse and refresh the land, the act of crying is portrayed as a natural and necessary release of built-up emotional tension. This metaphor highlights the purifying potential of expressing sorrow and pain, suggesting that letting these emotions flow can lead to relief and healing. The broader metaphor of "**EMOTIONS ARE WATER**" is thus reinforced. Emotions, like water, are essential to the human experience, capable of shaping and transforming our internal landscapes. They can build up pressure and need to be released, much like water finds its way through channels to flow freely. This depiction encourages a view of emotions as dynamic and fluid, capable of movement and change, rather than static states.

On page 57, Layla Al-Othman writes, "*I squeezed my sorrow, and its juice overflowed as red tears.*" The current finding aligns with the hypothesis that the conceptual metaphor, wherein the body is conceptualized as land, extends logically to construe sorrow as a liquid substance. This further strengthens the overarching metaphor that positions emotions as analogous to water.

In this metaphor, Al-Othman portrays sorrow as a tangible substance that can be physically squeezed out, producing a liquid—red tears. This depiction aligns with her consistent use of agricultural and natural imagery, where emotions are treated as elements that interact with the body's landscape. The act of squeezing sorrow suggests a process of extracting and externalizing deep-seated emotional pain, much like pressing a fruit to release its juice. The metaphor of red tears emphasizes the intensity and vividness of the sorrow, suggesting a profound emotional wound. The color red often symbolizes strong emotions such as pain, love, or anger, and in this context, it underscores the depth of the sorrow being expressed. The imagery of tears as the overflow of sorrow's juice further reinforces the idea that emotions can be as fluid and dynamic as water, capable of filling and spilling over from the containers of our bodies. This depiction aligns with the broader metaphor of "**EMOTIONS ARE WATER.**" Just as water can be contained, directed, or spill over, emotions can be managed, expressed, or become overwhelming. By likening sorrow to a liquid that can be squeezed out



and overflow, Al-Othman emphasizes the necessity of acknowledging and releasing emotions to prevent them from causing further internal turmoil.

On page 30, Layla Al-Othman writes, "***Love has a terrifying flood... days can stop it. They become a dam that prevents the explosion... and the drowning.***" This statement supports the research hypothesis that the conceptual metaphor "**THE BODY IS A LAND**" extends logically to create the conceptual metaphor of "**EMOTIONS ARE WATER.**"

In this metaphor, Al-Othman likens love to a powerful and uncontrollable flood, suggesting that emotions can be overwhelming and potentially destructive if not properly managed. The imagery of love as a flood underscores its intensity and the profound impact it can have on one's emotional landscape, much like how a flood can radically alter the physical landscape. This depiction aligns with the broader metaphor of "**EMOTIONS ARE WATER.**" Just as water can nurture and sustain life, it can also be a powerful force of destruction if it overflows its boundaries. Emotions, similarly, can be both life-affirming and overwhelming, requiring careful management to maintain balance and well-being. The concept of days acting as a dam implies that the passage of time and the accumulation of experiences help to moderate and contain emotional intensity, much like a dam controls the flow of water to prevent flooding.

Layla Al-Othman's use of the metaphor "**THE BODY IS A LAND**" and the extension to "**EMOTIONS ARE WATER**" vividly illustrates how emotions, much like water, are essential for the nourishment and growth of the body. Emotions, whether nurturing or harmful, influence the state and well-being of an individual, shaping the internal landscape. Al-Othman's vivid depictions, such as insults pouring into the soul like bitter water or love likened to a flood, highlight the profound impact of emotional experiences. This metaphorical framework encourages readers to appreciate the dynamic and transformative power of emotions, recognizing their ability to both sustain and overwhelm, much like the natural forces that shape the land.

4. CONCLUSION:

The study concludes that the primary metaphor "**THE BODY IS A LAND (FOR FARMING)**" and its secondary extensions significantly enrich Layla Al-Othman's narratives, providing profound insights into personal and emotional growth. By conceptualizing the body as fertile land, Al-Othman effectively illustrates the impact of external influences and the potential for internal development. The secondary metaphors "**LOVE/SEX IS A PROCESS OF FARMING/WATERING**" and "**EMOTIONS ARE WATER**" further deepen the thematic and emotional layers of her work. These metaphors vividly depict the nurturing and transformative power of love, the complexity of sexual



relationships, and the dynamic nature of emotions. Through these agricultural metaphors, Al-Othman bridges the physical and emotional realms, reflecting broader cultural and societal contexts and emphasizing the interconnectedness of human experiences. By aligning human experiences with natural processes, Al-Othman's metaphors offer a unique lens through which to understand the complexities of growth, love, and emotional development.

It is recommended that future research continue to explore the use of conceptual metaphors in literature, particularly in works by female novelists from the Arab Gulf and Iraqi regions. Comparative studies could be conducted to examine how different cultural contexts influence the use and interpretation of similar metaphors. Additionally, educators and literary critics should consider incorporating cognitive poetics and Conceptual Metaphor Theory into their analyses to uncover deeper layers of meaning in literary texts.

Furthermore, it is suggested that literary works employing rich metaphorical language, like those of Layla Al-Othman, be included in educational curricula to enhance students' understanding of the interplay between language, thought, and culture. By exposing students to such texts, educators can foster a greater appreciation for the power of metaphors in shaping human experience and encouraging critical thinking about the ways in which language reflects and constructs reality. Finally, translations of Al-Othman's works should strive to retain the metaphorical richness of the original text to ensure that global audiences can fully appreciate the depth and nuance of her narrative artistry.

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